166 [756] [621] underline more clearly the importance of these men.

The village abandoned in 1932 was called Moytáua, a word 103 made up of moyva, "cane," and táua, "village." The other three 166 extinct villages were called (1) Kuruantáua, from kuruá or koruá "squash" (Brazilian Cucurbitacea), which remained in the Brazilian vernacular as cruá [Tr., Sicana odorifera]; (2) Mankotáua, from Manko, the name of a Karajá who was the village chief; and (3) Chechotáua, chechó probably being jejú (Hoplerythrinus unitaeniatus), a fish akin to the traíra [Tr., Amazon lungfish], or else a contraction of chechoó, "big chechó," that is to say, the piracurú (Arapaima gigas). It may be that Chechotáua was the "Chichutáua" Wagley heard about, and that the Tampiitáua emigrants [103:189] moved to the site of the former village of this name on account of the food plants which undoubtedly still grew in the surrounding plots.

166 Tampiitáua, the "village of the tapir," no longer stands 361 where it was at the time of my visit. It was moved farther from the river. This represents a move away from the Whites and, to some extent, "toward the Kayapó." Such a move appears to me as 648 a "healthy policy." There were, and continue to be, attempts to relocate the Tapirapé at a "Protective Post" located near the Araguaia. The immediate and continuous contact of these Indians with the most varied representatives of our civilization, which would be inevitable if the above-mentioned project were to be carried out, would bring about the certain annihilation of this peaceful [161] Tupí tribe, whose numbers, as I write this (1944), probably do not reach 150. [Ed., end of Vol. 103; the section in Vol. 104, pp. 93-100, is omitted.]

[105:77] Chapter 6

Physical Appearance and Ornamentation

• 142 Coming from the Karajá to the Tapirapé, one immediately notices that the latter, on the average, are much shorter and less sturdy, especially shorter than the Karajá I saw in Santa Isabel, and less sturdy than the inhabitants of Beroromandú and other villages located north of the mouth of the Tapirapé River. Fritz

142 Krause (2, 405) noted the same differences in the Tapirapé women and boys whom he encountered among the Karajá. He gives (ibid., 180) the average height of the Karajá as 166 centimeters for the southern group and 160-162 centimeters for the northern group.

141 The height of the Tapirapé varies, as a rule, between 150 and 160 centimeters. Kamairá, the tallest, who was but 170 centimeters tall, stood out among them quite strikingly. The average height of the Kayapó, who are also taller than the Tapirapé, is 165.7 centimeters (Krause, ibid., 370).

In all the above-mentioned tribes, the women are considerably shorter than the men.

142 The physical appearance of the Tapirapé, like that of many Brazilian tribes, reveals two different types. It is true that in the majority of cases these two types are mixed to a greater or lesser extent, but they are nevertheless clearly distinguishable. One is a slender type with fine features, represented, for example, by Kamairahó (Photos. 51 and 52), Urukumy (Photo. 53), and Mareromyó (Photo. 3), and the other a thickset type with a coarser face, such as Vuanomanchí [105:78] (Photo. 63) and Ipayva (Photos. 32 and 60). If these types had originated from ethnic stratification, the former one would have made up the upper layer, for it is not only numerically superior but also peculiar to chiefs and their close relatives. This type unquestionably has Tupí characteristics, while the other one may perhaps be related to the Kayapó as described by Krause (ibid.), or to other Gê peoples.

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The somatic characteristics I designate as Tupí and peculiar to the Tapirapé are the short and slender figure, the aquiline nose, and a greater resemblance to Europeans in facial features and overall appearance than is found in other Indians. [Ed., the last two paragraphs on p. 78 and the first half of p. 79 are omitted.]

[105:79] The so-called aquiline nose, which appears in many Tupí tribes, is also found among the Tapirapé (Photo. 1). Tenivuahãua is a good example of this (Photo. 55). This Tupí nose differs from the Gê type not only in its convex bridge, but sometimes also in its lesser width. [Ed., the remainder of p. 79 and the first half of p. 80 are omitted.]

142 [105:80] Many Tapirapé bear a greater resemblance to Europeans in face and overall appearance than other Indians do. This should not be taken to mean that their "European characteristics"

142 outnumber their Indian ones. My meaning will be understood by looking, for example, at Iravuy (Photo. 62). There are Tapirapé with thin lips, there are others who show hardly any Mongoloid features, and there are some with light skins. We gave the girl Eirovytyngaho (Photo. 67) the name "Torí" owing to her lack of pigmentation, for this is the name given to us, the Whites, by the Karajá. [Ed., the remainder of p. 80 and the first half of p. 81 are omitted.]

[105:81] The difference between the Tapirapé and the Karajá, so clearly evident in terms of stature, is not apparent in the hair, which in both tribes, in contrast to the usually straight Indian hair, is sometimes slightly curly and often somewhat wavy (see Kamairá, Photo. 57, and the group, Photo. 28). This is most apparent when the hair is tousled, or when it is long and loose (cf. Photo. 2). [Ed., a paragraph is omitted.]

I did not see any white hair among the Tapirapé. It is, as a rule, unusual among Indians and appears only at a very advanced age. I did not find any bald heads either among the Tapirapé or among any of the other South American tribes I visited. [Ed., a sentence is omitted.] Even bald spots seem to be unknown among the Tapirapé, if we may deduce this from the admiration they showed for the incipient baldness on my head, which they tactfully referred to as "small hair."

114 147 F. Krause (2, 185) says of the Karajá: "The Indians have a characteristic body odor. It is rather strong and unpleasant to us. It is hard to say, however, to what extent it is due to the oil [105:82] turning rancid on their skin and hair." Concerning this, I must say that in spite of my excellent sense of smell, I was never able to discern among the numerous Indian tribes I visited any characteristic racial odor such as the one I noticed, for example, in many African Negroes (but not all), that stench which Brazilians call catinga and which is reminiscent of rancid soap. [Ed., the remainder of the paragraph is omitted.]

[142] 826 Some Tapirapé, indeed, have a rather light skin. In this respect, however, most of them do not attain their own ideal of beauty, which is white, as white as the habitually covered skin of northern Europeans. The women never tired of feeling my arms when I pushed up my sleeves. They expressed in this fashion their

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Photo. 3

Mareromyó (No. 2) with the women's body painting, boys with tembetá and girls with tamankurá.

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Photo. 4

Manihohó (No. 111), Kaunevanvynhó (No. 3), Techipy (No. 51), Inamoreo (No. 23). The woman is Tora-Maneaia (No. 100).

I:Baldus--170 E-5 (1935,1947/1944-1949 SP22 Tapirapé SP22

1:Baldus--171 E-5 (1935,1947)1944-1949 SP22 Tapirapé SP22

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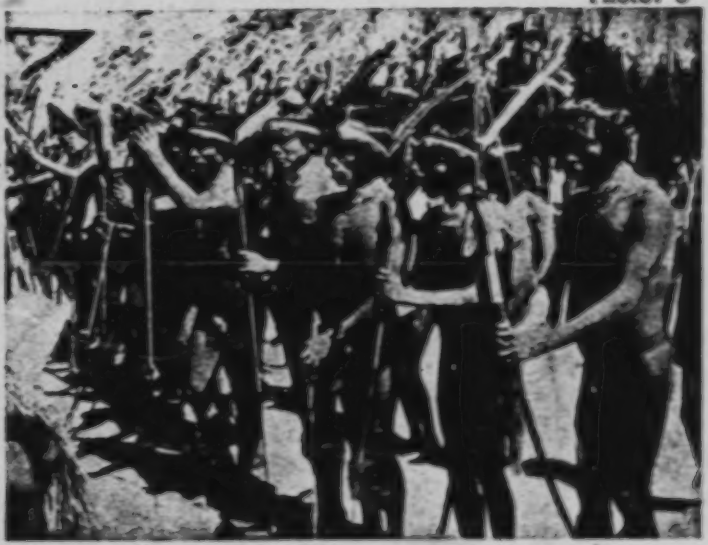
Photo. 5



The dancers of Photo. 4, with Pancheavĺ (No. 75) and Manupauvynghoi (No. 13) to the right of Inamoseo (No. 23).

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Photo. 6

Manavangkó (No. 87) with a bone tembetá. Anayauĺ (No. 93) is on his left.

1:Baldus--172 E-5 (1935, 1947) 1944-1949 SP22 Tapirapé SP22

Photo. 7

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Woman painting her husband. The structure in the background is a summer dwelling. (Photo. Father Pedro Secondy, O.P.)

Photo. 8

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Woman anointing her husband's foot with urucú. (Photo. Father Pedro Secondy, O.P.)

1:Baldus--173 E-5 (1935,1947)1944-1949 SP22 Tapirapé SP22

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Photo. 9

Kamuana (No. 6), painted with urucú, with girl's tamankurí at the ankles.

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Photo. 10

Tamankurí on the forearm of a youth.

1:Baldus--178 E-5 (1935, 1947)1944-1949 SP22 Tapirapé SP22

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Photo. 24

Men leaving for the hunt.

1:Baldus--179 E-5 (1935, 1947)1944-1949 SP22 Taptrapé SP22

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Photo. 25

Shooting a bird arrow.

Photo. 26

Shooting a bird arrow.

1:Baldus--180 E-5 (1935,1947)1944-1949 SP22 Tapirapé SP22

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[342]

Photo. 27

The proportion between the height of the men and the length of their weapons.

Photo. 28

Man with club.

4: Wagley E-5 (1939-1940) 1943
SP22 Tapirape SP22

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Fig. 2

Um jovem pagé, em estado de transe, quando realizava o circuito da aldeia durante a sessão diurna da cerimônia do Trovão. Está acompanhado por dois jovens prontos aampará-lo, se êle cair.

A young shaman, in a tranced state, as he makes the village circuit during the day session of the Thunder Ceremony. He is accompanied by two young men ready to catch him if he should fall.

4: Wagley E-5 (1939-1940) 1943
SP22 Tapirape SP22

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Fig. 3

Jovem noviço no xamanismo, usando o perigoso ornamento cerimonial de cabeça. Está doente por engulir fumaça de tabaco e próximo a um estado de transe. Caiu antes de alcançar a segunda casa do circuito.

Young novice shaman wearing the dangerous ceremonial headdress. He is ill from swallowing tobacco smoke and near to a trance state. He fell before reaching second house in the village circle.

4: Wagley E-5 (1939-1940) 1943
SP22 Tapirape SP22

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Fig. 4

Outro jovem noviço no xamanismo, usando o perigoso ornamento cerimonial de cabeça. Também está doente por engulir fumaça de tabaco, e próximo a um estado de transe. Como o da fig. 3, caiu antes de alcançar a segunda casa do circuito.

Another young novice shaman wearing the dangerous ceremonial headdress. He is ill too from swallowing tobacco smoke and near to a trance state. Like the other of fig. 3 he fell before reaching second house in the village circle.

4: Wagley E-5 (1939-1940) 1943
SP22 Tapirape SP22

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Fig. 8

Êle era "forte", não necessitando de ajuda, porém, quando foi abatido pelos seres do Trovão, os jovens estavam próximos para ampará-lo na queda.

He was "strong" and did not need aid but when he was struck by the beings of Thunder, the young men were nearby to catch him when he fell.

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Plate 27.

Tapirapé Dance of Men and Women.

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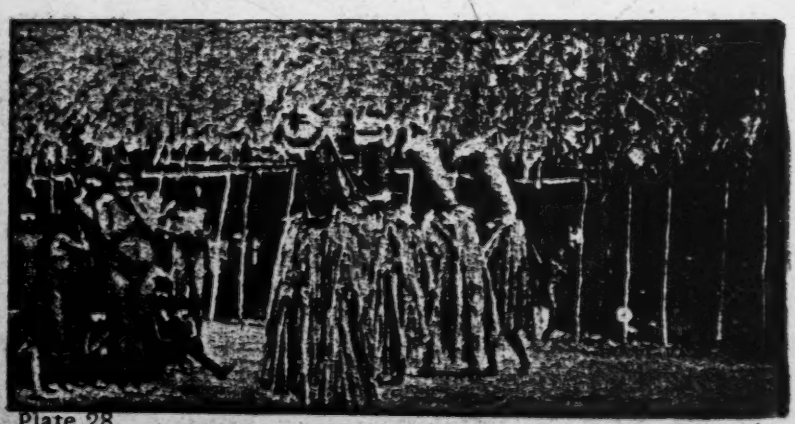

Plate 28.

Tapirapé Masked Dance.

/404 cont./
center stripe. Their women also make pottery. Their language differs from that of the Karajá; the two peoples do not understand each other. The relationship between the Karajá and the Tapirapé seems to have been peaceful in former times. With iron goods the Karajá bartered for net coverings, bows, araras, stone lip-plugs, food, etc. The meeting place was a sandbank in the Rio Tapirapé, opposite a high steep bank, slightly below the place to which the Karajá ordinarily extend their annual fishing expeditions. The Karajá had taken advantage of this opportunity to abduct in secret the women and children in the places stripped of men. As has been mentioned above (p. 263), because of this there was finally a hostile clash between the two tribes about six or seven years ago; since then the Karajá avoid this spot, they no longer go so far upstream. The abducted women are used by the Karajá as slave women for work, as well as village prostitutes; the children are taken into the tribe. /Pl. 69 appears here./ /405/ /Ills. 262 and 263 appear here./

3. Observations in Karajá villages. In the villages of the Karajá I saw a total of two women, three maidens, and two boys from the Tapirapé. They were smaller and more delicate than /Ills. 264 and 265 appear here/ the Karajá. The women wore black incised tattooing on the chins and on the cheeks (see Ill. 262 a, b /see p. 339/). One girl was painted red on the face (Ill. 263).

In the way of objects that were supposed to come from the Tapirapé, I acquired the following in the Karajá villages near the Tapirapé mouth: the comb (kŭwăă; Pl. 69, Ill. 1); its method of construction is identical with that of the Karajá, but the very regular plaiting pattern is different from that of the Karajá. The spindle (Ill. 264) with the double-conical wax whorl does not differ in any way from those of the Karajá.

The club (ĩwŭrăˀ, Ill. 265) is identical in form with the round clubs of the Karajá. One side of the front half of the club is grooved and flanked on either side by a raised strip which bears groups of cross-lines. The cylinder on the handle has three grooves; the handle is grooved and likewise has two strips with cross-lines and depressions.

[TEXT Continues on P. 339]

6:Baldus--13 E-5 (1935, 1947)1948 SP22 Tapirapé SP22

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Fig. 1. Young Tapirapé woman with body painting characteristic of women.

Fig. 2. Tapirapé youth with frizzy hair, forearm ornaments, and body painting.

Plate 1

Plate 2

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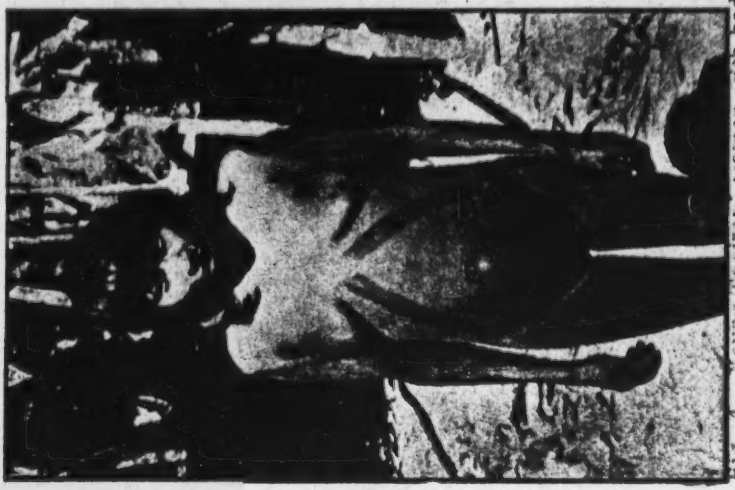

Fig. 4. Young Tapirapé woman with body painting characteristic of women.

Fig. 3. Tapirapé youth with another type of body painting.

Fig. 5. Tapirapé man named Iñavuy, with body painting.

Fig. 6. Tapirapé youth with body painting and forearm ornaments.

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6: Baldus--16 E-6 (1935, 1947) 1948 SP22 Tapirapé SP22

Plate 4

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Fig. 6. Tapirapé youth.

Fig. 7. Tapirapé girl with the ornaments characteristic of immature girls.

6: Baldus--17 E-5 (1938, 1947) 1948 SP22 Tapirapé SP22
Plate 6

Fig. 9. Tanupantxõa-Kamanaoé, about 45 years old, and in 1947 the oldest Tapirapé. He defended his village alone against the Kaiapó.

Fig. 10. Tapirapé youth making a wax doll.

142
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[231]
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13: Wagley E-5 (1939-1940, 1953) 1964
SP22 Tapirape SP22
[P 399]
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Champukwi of the Village of the Tapirs

Charles Wagley